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ART NEWS FROM THE OLD WORLD

In the belated spring of Paris, with sunlight between recurring rain-storms, with the trees of the Champs-Élysées not yet green, the "New Salon" opened its fourteenth annual exhibition. The New Salon it remains, because it is supposed to consecrate the newest tendencies in art—as well it may—for an exhibition which is not official, which awards no prizes, and is therefore not bound to gather up the academic works of youthful competitors from the art schools, may well be in favor with independent painters who seek to make known their best workmanship. And workmanship is more than half of the art of to-day, writes a Paris correspondent, apropos of the exhibition, when the religious idea counts for nothing and the patriotic substitute is judged by politicians, and pictures to sell must meet the demands of the rich patrons, for whom artists have to labor. This is the first impression in all recent exhibitions—painting has become a purely sumptuary art. A second impression is that technical cleverness is increasing. It is like Tennyson complaining that countless bards had learned his trick. The tricks change, if not from year to year, at least every half-decade, so that we who have followed this secession movement from its inception have to revise, for the third time, our criticism of its painting, just as Martial's ingenuous youth modified his criticism of life with age: *Vixisti tribus, O Calene, lustris*. This is not without its comic side, from the sudden glory which arises in us when we see art enthusiasts looking at new pictures with old formulas in their mouths. "Look at the harmony of these colors, clouds, and the field below, and the clear sky between, like choice music!" says a London critic at the press view. His lingo is not up to date. Atmosphere, color rhythm, and the rest have passed the way of all technical slang. Body colors, heavy, somber, bringing out the representation of objects brutally, as if the painter's art were some optical artillery bombarding you with visual impressions, seem to indicate the very latest tendency. Is it the influence of Cottet, asks the correspondent, who must be founding a school from the number of his imitators? And of Lucien Simon, who had his honors five years earlier, and is coming to his own at last? Is it the common influence of Brittany, which stares at you from every wall in her men and land and sea? If all these paintings remain, it will be a curious problem for the future psychologist of crowds to explain how this collective craze began. When Rome was the center of the world's art, bits of Italian scenery crept into all French painting. Now it is Brittany and the Bretons that perforce appear everywhere.

✱ The chief feature of the large art collection in the New Gallery,

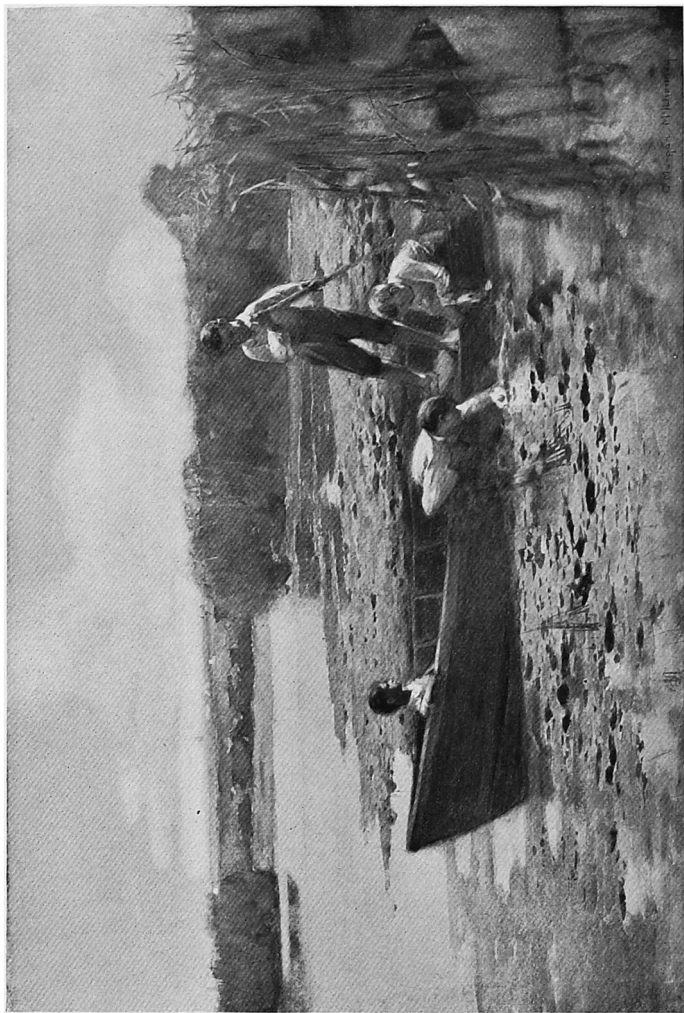
London, is a group of five works by the veteran painter, G. F. Watts. The drawing is perhaps less decisive than formerly, and the Venetian color schemes are less rich, but these symbolic works, according to cabled report, are full of imagination and creative power. The allegorical subjects are "Endymion," "The Progress of Prometheus," and a ruddy child with wondering eyes coming out of the depths of the ocean, which might have borne almost any mystical name. The largest of Watts's works is entitled "A Fugue," and is both decorative and symbolic, representing the upward flight of cherubs through flower-filled spaces. Sargent has two portraits, one an excellent likeness of Henry W. Lucy, with the familiar shock of unmanageable white hair, and the other a quiet but vivid picture of Mrs.



AN OVERFLOWING LOVING-CUP

By N. S. J. Smillie

Hugh Smith, with wonderful brush work in painting brown furs over a white gown. J. E. Blanche sends from Paris a most brilliant portrait of Marie Tempest, and an even more artistic one of Mme. Jacques Bangnies, with a pensive face of exquisite sensibility. J. J. Shannon has two charming portraits of children and a vigorous one of Dr. Mitchell Bruce. The Hon. John Collier has a really beautiful portrait of Mrs. Anthony Hope Hawkins in a light yellow evening dress, looking for all the world like the Princess Flavia. Sir George Reid has a solid, dignified portrait of Lord Rayleigh, and a more sympathetic one of the veteran artist, Holman Hunt, the last of the British pre-Raphaelites. John Lavery has a strong military portrait. The best landscapes are by Alfred East, A. D. Peppercorn, Moffat, and Lindner. Watts alone supports the characteristic tradition of the New Gallery as a school of imaginative work.



MORNING
By C. Morgan McIlhenney



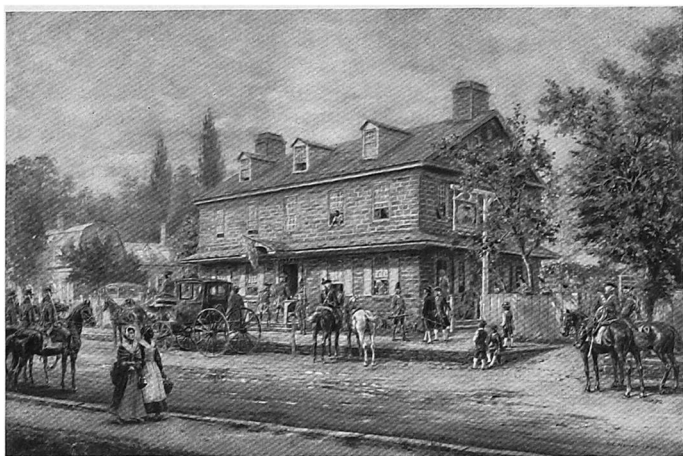
✱ A private view of the 136th exhibition of the Royal Academy was given recently. The exhibits numbered 1,342, as compared with 1,380 shown last year. Ten per cent of the paintings shown have something of interest lifting them above the general mass. Two-thirds of the number thus distinguished are the work of painters not belonging to the academy. This better display of the work of outsiders, a correspondent explains, is due to the new regulations, which permit each academician to exhibit six works, while outsiders may submit three, instead of eight, as formerly. Sargent shows six portraits, the largest being that of the Marquis of Londonderry, carrying the great sword of state at King Edward's coronation. Another of his works is a portrait of the Duchess of Sutherland. While still another painting is that of General Leonard Wood. Among four portraits by Shannon, one is of Martin Harvey as "Sydney Cryon." Abbey has two exhibits, one being a central panel for the Church of the Holy Trinity in Paris. The picture that is most likely to draw the crowd is one by Sigismund Goetze, entitled "Despised and Rejected of Men." It represents Christ bound to an altar erected in honor of an unknown God. Past this altar engrossed with their own affairs moves a stream of people, typifying the manifold life of contemporary London. Twelve academicians do not exhibit, but otherwise the usual contributors are represented. There are no new exhibitors of any special consequence.

✱ The Société des Amis du Luxembourg, recently formed for the purpose of enriching the national collections of modern art, recently opened its first temporary exhibition at the galleries of the Luxembourg. This was a loan exhibition, such as will be organized by the society from time to time in addition to its permanent acquisition. The present exhibition included fifty-seven works, representing such modern classics as Baudry, Bonnat, Jean Paul Laurens, and Henner.

✱ An exhibition of pre-Raphaelite pictures by French masters was recently inaugurated at the Louvre, the first exhibit of the kind ever attempted. Pictures were contributed by King Edward, the Kaiser, and many European museums. The chief painters represented were Fouquet, Jean Perreal, Juvenal, and Nicolas Froment.

✱ The 122d exhibition of the old salon opened on April 30. There are no fewer than 5,000 exhibits, of which 1,863 are paintings. Nearly all of the best known artists are represented. Among the most conspicuous portraits are those of Marshall Field by Bonnat and of Cardinal Gibbons by Chartran. The latter is strikingly lifelike. The American exhibitors include Ridgeway Knight, whose painting, "The Big Sister," representing a peasant girl carrying her little brother, is full of feeling, and B. L. Weeks, whose painting, "The Chess Players," is much admired.

✱ The French government is reported to have bought the famous Farnese Palace in Rome with the intention of making it the home of



THE MACNETT TAVERN, LORD HOWE'S HEADQUARTERS
By E. L. Henry

its ambassador and also of the French School of History and Archæology which has been established in that city for the last thirty years. The palace was erected by Pope Paul III. after the designs of Sangallo, and was completed by Michel Angelo. It is one of the finest in Rome.

✱ The most important exhibition of antique clocks and watches ever held in France was recently opened in Besançon. Clocks from all over France were shown, especially those made in Besançon from 1685 to 1780, the period when the town rivaled Paris in the extent and beauty of its timepieces.

✱ Another French exhibition of importance will be that of the works of eighteenth-century painters, to be held in the Champs-Élysées galleries from the middle of May to the middle of June, under the auspices of a committee composed of the officers of the Louvre, Versailles, and other museums. An extraordinary number of the most important paintings of Watteau, Chardin, Boucher, La Tour, Peronneau, and Fragonard will be brought together.

✱ A man who has had a monument made to his memory before his death, but energetically protests against its erection, is Professor Haeckel of Jena. A certain Herr von Ritter persuaded Haeckel to sit for his portrait in Berlin to the sculptor Harro Magnussen. A life-sized bust and a model for a monument were made. In the latter Haeckel is portrayed in his cloak and soft hat. Herr von Ritter wanted to have this statuette and monument placed in the Zoölogical Institute at Jena—as an honor to the naturalist on his seventieth



A SURREY GARDEN
By Harry Fenn

birthday—but Haeckel would not hear of it. The result is that the projected memorial will not be erected as the designer contemplated.

✿ Partly on representations made by the Italian officials that too many art treasures found their way from Italy to foreign countries, Pius X. has issued a decree strictly forbidding priests and bishops from disposing of the valuable statuary and paintings existing in their churches and cathedrals. The decree gives definite instructions as to the preservation of such works, and the clergy must bear the responsibility for any damage done to them. Clergy who shall in future dispose of any valuable painting or monument to dealers or foreign collectors will be disciplined.

✿ The death occurred recently of Mme. Herbelin, the most celebrated miniaturist of the world, at the age of eighty-four years. Her best works are in the Luxembourg museum. Among some of her famous portraits are those of Guizot, Isabey, and Delacroix. She was the daughter of General Habert, a brilliant officer, who served under Napoleon I., and who was made governor of Barcelona. Mile. Lemaire, also a great artist, is her niece.

✿ A lawsuit decided recently against a portrait-painter in a German court of appeal may deter other artists, even in America, from invoking justice on a recalcitrant sitter; but on the other hand, it may induce painters to trust more to their memory than their eyes, thus strengthening the imagination and producing portraits untrammelled by realism. The academician in question was asked to paint a portrait. That there was a contract is not, so it appears, denied by the

party of the second part. But no request, no insisting, could induce the sitter to sit. He had formally ordered a portrait and that was the end of it. Instead of painting him from memory with a pair of long ears, the angry artist haled him into court, only to lose his case in every instance. The judges decided that the sitter was under no obligation to aid the painter in any way; his duty was only to pay the bill. But they did not explain what is to be done by the painter, if on presenting portrait and bill the client shall refuse to accept it because it is a bad likeness—leaving the artist in a unique position.

✧ The authorities of the Louvre have made two additions to their



CHICADEES IN WINTER
By Fidelia Bridges

collection of works by artists of the early English school, which bring the number of works of this class up to twenty-nine. One of these, by Hoppner, is a portrait of a young woman and a little boy. The other, a portrait by Raeburn of Mrs. Maconochie, is stated to have been painted in 1818. This makes the third example of Raeburn in the Louvre. The two portraits were purchased at a cost of thirty thousand dollars.

✧ The death is announced of the well-known French sculptor Andre d'Houdain, a native of Cambrai, in his forty-fourth year. At the Paris Exhibition of 1900 he was awarded a silver medal. At the last Salon he had a marble group with the title, "La Pesee."

✧ In a review of the past year, considered from the artistic viewpoint, an art critic notes that sales amounted to far less than in the previous season, native collectors appearing to be more interested in



NIGHT BEFORE RAIN
By J. C. Nicoll



the work of the older European masters than in American art. Native collectors usually are more interested in foreign art than in domestic, but the last twelvemonth seems to have made this tendency more evident than it is ordinarily.

✱ The prices obtained at the sale of the Soulavic collection of prints, formed from 1783 to 1811, rose to a high level, but did not exceed reasonable expectations, considering their rarity and prevailing mania for this particular form of art. Debucourt's "Promenade au Jardin du Palais Royal," a beautiful impression of a well-known print, attained the highest price, going at 2,800 francs. A portrait of Marie Antoinette, in court dress, by Gautier-Dagoty, ran up to 2,250 francs; while a curious print by P. M. Alix, representing the three Consuls, Bonaparte, Cambacérés, and Lebrun, was sold for 1,560 francs. Carl von Loa's portrait of Madame de Pompadour, "En Belle Jardinière," went for 710 francs. On the same day, at the Galerie Petit, a pair of bronze-mounted, blue-and-gold vases, date 1778, and decorated by Prevost, ran up to 14,100 francs. The highest price paid at the last-mentioned sale was 65,100 francs, given for a set of drawing-room furniture in carved and gilt wood, tapestry covered, of the time of Louis XIV. Another sensational number was a Beauvais tapestry of the reign of Louis XV. after Oudry, which sold for 42,000 francs.

✱ Lord Townshend has at length received permission from the English courts to sell his magnificent "Belisarius," by Salvator Rosa, to J. Pierpont Morgan for \$50,000, which the marquis says has been offered by the banker. The picture in question constitutes part and parcel of the entailed property of the marquise, and when Lord Townshend sought the requisite legal sanction to sell the painting to Mr. Morgan he was opposed by his cousin, Colonel Townshend, the next heir to the family honors and estates.

✱ The sale of the jewels belonging to the late Princess Janauria of Brazanza, which recently took place in Paris, resulted in a succession of sensational bids. The highest price, a little under \$35,000, was given for the set of opals and brilliants that had belonged to the Archduchess Leopoldine of Austria sister of Napoleon's second wife, Marie Louise. The famous emeralds also gave rise to a keen competition, the most admired being an ornament formed of five pear-shaped cabochons set with a few brilliants and roses, which ran up to over \$25,000. Two unmounted stones, also uncut, were sold respectively for \$2,000 and \$1,500. A very beautiful brooch, with rectangular pendant emerald, fell to a bid of \$9,000. Altogether the auction produced \$175,000, which was \$45,000 above the valuation made.